/60 cont./

881 [302] b) they must paint the face and the whole body with annatto in order to cover up the yellowness and not become prey to amariuak;

881 c) they must not raise their eyes nor look toward the hills, where they think the mauarí live;

784 d) they must not bathe nor go for water, in order not to be perhaps possessed by rató;

[292] e) they must use moriche sandals whenever, out of necessity, they must put their feet on the ground;

f) they must abstain, as has been said above, from certain foodstuffs.

881 128. There are two somewhat more curious things while the indisposition lasts, and they are: absolute silence, to which they are constrained, and whipping, which they are given each time they come in or go out of the rancho for some necessity.

881 841 521 The Indians insist on saying that the speech of a menstruating Indian woman is extremely pernicious; for that reason no one speaks to them; and when the days have passed and she wishes to return to daily conversation, the woman must address a stick and say to it: "Are you here?" Then the tree will dry up and the same thing will happen to any Indian man to whom she addresses herself. /61/ "This," Ernesto writes, "seems not to be true, but it certainly is their custom."

881 The whipping is not in any way at all a flagellation nor anything like it; it is only a ceremony, which is done by the old woman who is caring for the girl every time the latter goes out of the rancho, so that the evil spirits may consider her to be something scornful. One day after the indisposition has passed, at dawn when the cocks crow, they bring her down from the hammock, seat her on a little bench, and the oldest man or the master of the house flails her with some strings made of [593] moriche fiber and recites over her a certain charm. "By means of this whipping," adds Ernesto, "when the women get angry with their daughters for being hard to manage, they customarily

167. *Sandals (native, of palm bark and fiber) — purai. Taurepán (Koch-Grünberg) pəlai (= pəraí).

168. Trade cloth — sara:sa (from Spanish "zaraza").

European mens' clothes —

169. Hat — sombertró
170. Shirt — kamisá
171. Trousers — pantalón
172. Slippers — alpargatá

These are the Spanish words given a Kamarakoto pronunciation.

(A woman's dress of European type is simply called pon, which also means clothing in general)

173. *Legbands (women) — (i)baipu (both bands). Taurepán (Koch-Grünberg), upper band waipu, lower band urakumə.

174. *Armbands (women) — (it)abukamüi (both bands). Taurepán (Koch-Grünberg) upper band (y)a:pügamə', lower band (y)e:ndapəgemə'.

175. *Earrings — (i)panadaino'. Taurepán (Koch-Grünberg) pana:da. (pana = "ear").

176. Head-dress (women, for dancing) — inimo-katsa. (Literally "woven fine thread").

177. *Carrying bands (cotton, worn by women for carrying babies) — bene'. Taurepán (Koch-Grünberg) wene'.

178. *Pouch (crocheted from cotton string, purse-like, generally carried by men) — pakara'. Makuchi (Williams) pa-ka-ra, defined as a sort of basket called a "pegall" or "pack-all" in British Guiana. The Kamarakotos never call a basket pakara (or never make a pakara of basketry). Schomburgk suggests that the Indian word pegala = pakara may have been derived from the English "pack-all." This is certainly a reversal of the process — "pack-all" comes from "pakara."[51]

e. Pigments. These pigments are used as face and body paint and also to color baskets (black only), textiles (red), etc. Beeswax and some of the gums and resins used on various objects also have the effect of coloring them but are not applied solely for this purpose and so cannot be considered true pigments.

179. Black — ainatoron. This is soot scraped from earthenware pots. (The aina — may possibly be a combining form of o. ina, "put," and if so the anomalous o. i has here merged into a diphthong.)

Blue-black —

180. *karöi. Taurepán (Koch-Grünberg) roku, ruku, luku. Sapara, Purokoto, and Wayumara (Koch-Grünberg) luku.

[51] [see footnote on p. 312, category 116 — Analyst]